Reading the Church Fathers:
Notker the Stammerer's *Notatio de illustribus viris*

by Bernice M. Kaczynski

There is an odd and ancillary genre in the history of Latin Patristics – texts that help the reader keep track of other texts. Keeping track of texts is a habit that Christian scholars seem to have acquired in late Antiquity, probably in the fourth century. The earliest such documents we have date from this period. It was in the mid-300s and the early 400s that Latin-speaking Christians came to recognize that they were in possession of a new and distinctive body of religious literature. They therefore sought to describe it, and to put it into some sort of order.

The best known of the late-antique texts, of course, is Jerome's *De viris illustribus*, or *On Famous Men*, composed in 393.[1] Here Jerome gave a catalogue of 135 Greek and Latin authors and their writings, including an entry on himself. In about 480, Gennadius of Marseilles continued Jerome's work, adding ninety-nine names to the list. A century later, Isidore of Seville (ca. 560–636), provided another supplement, with entries on thirty-three more authors.[2] The biographical entries in *De viris illustribus* are arranged in loose chronological order. In choosing this arrangement, Jerome was perhaps guided by his model, Eusebius's *Historia ecclesiastica*, or *Ecclesiastical History*, as some scholars have suggested.[3] Or perhaps his choice was more intuitive, and the chronological arrangement was simply

[1] Jerome-Gennadius, *De viris illustribus*, ed. E.C. Richardson, *Hieronymus, Liber de viris inlustribus. Gennadius de viris inlustribus* (Leipzig, 1896). See also A. Ceresa-Gastaldo, ed. *Gerolamo. Gli uomini illustri = De viris illustribus* (Florence, 1988), with Latin text and Italian translation. Jerome's work was based on Eusebius's *Historia ecclesiastica*, with the addition of some Latin writers; see Johannes Quasten, *Patrology*, 4 vols. (Westminster, Maryland, 1950–86), 4:228–29.

[2] *El "De viris illustribus" de Isidoro de Sevilla. Estudio y edición critica*, ed. C. Codoñer Merino (Salamanca, 1964).

[3] Rosamond McKitterick, *History and Memory in the Carolingian World* (Cambridge, 2004), p. 226.

the one that made the best sense to a writer so prosaic and historically-minded as Jerome.

Another way of organizing texts focused on a single author. Augustine attempted to catalogue his own works in the *Retractationes*, or *Reconsiderations*, written in 426 or 427, a few years before his death. He divided his writings into books, letters, and sermons, intending to comment on each work.[4] Augustine completed only the section on his books, which he listed in chronological order, so that the reader might see, as he said, "how I have progressed by writing."[5] When Possidius composed his *Vita sancti Augustini*, or *Life of St. Augustine*, some time between 430 and 437, he appended an *Indiculus*, or *Index*, of Augustine's writings, listing some 1,030 titles.[6] Possidius observed that the list was not complete; that he had omitted "those which cannot be counted because they have not been assigned a number," probably referring to the now-vanished catalogue of Augustine's works in the library at Hippo.[7] Augustine was the most prolific of the early Church Fathers, and the presence of two such authoritative lists did much to secure his readership in later years. A different approach was taken by Eugippius, in his *Excerpta ex operibus sancti Augustini*, or *Excerpts from the Works of St. Augustine*.[8] Eugippius, writing early in the sixth century, was the first to make a sizeable anthology of Augustine's writings, collecting extracts and arranging them in a way that emphasized their use in the exposition of Scripture. It was a massive work, some thousand pages long. A further novelty lay in the method of presentation. Eugippius inserted "chapter headings," or "subject headings," into his work, headings that summarized the adjacent text and simplified the reader's progress through

[4] *Retractationes*, ed. A. Mutzenbecher, *Sancti Aurelii Augustini Retractationum libri II*, CCSL 57 (Turnhout, Brepols, 1984). See also Allan D. Fitzgerald, "*Retractationes*," in *Augustine through the Ages: An Encyclopedia*, ed. Allan D. Fitzgerald (Grand Rapids, Michigan, 1999), pp. 723–24.

[5] *Retractationes prologus* 3, ed. Mutzenbecher, pp. 6–7: "Inueniet enim fortasse quomodo scribendo profecerim, quisquis opuscula mea ordine quo scripta sunt legerit."

[6] *Indiculus*, ed. A. Wilmart in *Miscellanea Agostiniana*, 2 vols. (Rome, 1930–31), 2:149–233.

[7] Augustine refers to the catalogue in *Retractationes* 2.41; see Quasten, *Patrology*, 4:356.

[8] Eugippius (ca. 455 - ca. 535), best known for his *Life of Saint Severinus*, was abbot of a community in the Castellum Lucullanum near Naples. The *Excerpta ex operibus sancti Augustini*, ed. P. Knöll CSEL 9.1 (1885), is now sadly outdated, and a new critical edition would be welcome.

the material.[9] This was an important innovation, and one that medieval scholars, especially, would come to appreciate.

There is time to mention one more work from late Antiquity, the *Institutiones divinarum et saecularium litterarum*, or *Institutions of Divine and Secular Learning*, by Cassiodorus (ca. 485–ca. 580).[10] The work was intended to set out a programme of study for the monastery of Vivarium. It was divided into two parts: sacred letters, or the study of Scripture; and secular letters, or other things that would be useful for students to know. The first part, then, was a guide to Scripture, and it took the form of a reading list, a sort of annotated bibliography, of relevant Christian writers and their texts. It contained, in an apparently haphazard sequence, discussions of various books of the Bible, assessments of individual writers, and general admonitions on reading and editorial practice.

Jerome, Gennadius, and Isidore – Augustine, Possidius, Eugippius, and Cassiodorus – each was a busy man who busied himself still more in an effort to bring order to the literary deposit. The consequences of this activity were immediate. Scholars who sought guidance in their researches could now call upon lists of recommended authors and texts, could view indexes to help them sort through large bodies of work, and could even find outlines for study in specialized areas of Scripture. And in a manuscript culture, where it was critical to have books at hand in order to know them, these documents played an especially important role. People who knew the names of all of Augustine's books, for instance, were able to identify the ones that were missing in their own libraries. Or if, in the course of their reading, they encountered a reference to an unfamiliar title, it could be checked against the register of his authentic works.[11] In today's print and internet culture, we take such methods of verification for granted, but earlier scholars did not

[9] On the "chapter headings," see Michael M. Gorman, "Eugippius and the Origins of the Manuscript Tradition of Augustine's 'De Genesi ad Litteram'," in *The Manuscript Traditions of the Works of St. Augustine*, ed. M.M. Gorman (Florence, 2001), pp. 191–214. On Eugippius generally, see James J. O'Donnell, "Eugippius," in *Augustine through the Ages*, pp. 338–39. Also of interest in this context: Joseph T. Lienhard, "Florilegia," in *Augustine through the Ages*, pp. 370–71.

[10] *Cassiodorus Senatoris Institutiones*, ed. R.A.B. Mynors (Oxford, 1937; repr. 1961). See also *Cassiodorus: Institutions of Divine and Secular Learning; and, On the Soul*, trans. James W. Halporn, Translated Texts for Historians 42 (Liverpool, 2004).

[11] On this point see James J. O'Donnell, "The Authority of Augustine," *Augustinian Studies* 22 (1991), 7–35, at p. 16.

have ready access to them. For readers in Antiquity and the Middle Ages, therefore, the bibliographical guides were immensely useful.[12]

But beyond these practical considerations, they had another purpose. The bibliographical guides served as markers of change in Christian society, because they signaled a movement from the spoken to the written word, from the authority vested in the holy man to the authority vested in the text. James O'Donnell, in an interesting analysis of Cassiodorus's *Institutiones*, gives particular attention to its treatment of Augustine. Cassiodorus wrote of Augustine, "What he says clearly, he says sweetly, and what he says darkly is rich and filled with great usefulness."[13] In the *Institutiones*, O'Donnell argues, "Augustine is no longer an authority because he was a bishop, nor again because he was an especially holy man, but he is an authority because he was a brilliant writer. This marks a sea-change with profound implications for the future. It creates a world quite different from the one in which Augustine lived."[14] So the church, in the fourth, fifth, and sixth centuries, came increasingly to define itself as an institution with a history, with a history, moreover, that was recorded in texts.[15]

Against this background, the work of Notker Balbulus, or Notker the Stammerer (ca. 840–912), monk of St. Gall, seems all the more remarkable. Between Cassiodorus and Notker stretched some three hundred years, and the worlds they knew were very different – the old urban centres of the Mediterranean, and the rural landscapes of the Frankish kingdoms. Notker

[12] There is evidence that early medieval librarians used the handbooks to gauge their holdings. On lists of *desiderata*, see Wolfgang Milde, *Der Bibliothekskatalog des Klosters Murbach aus dem 9. Jahrhundert. Ausgabe und Untersuchung von Beziehungen zu Cassiodors "Institutiones,"* Beihefte zum Euphorion, Zeitschrift für Literaturgeschichte 4 (Heidelberg, 1968), pp. 62–74, 109–21. Carmela Vircillo Franklin reminds me that the Venerable Bede, too, prepared a helpful list of his own works; see *Historia ecclesiastica gentis Anglorum*, ed. Bertram Colgrave and R.A.B. Mynors (Oxford, 1969), pp. 566–71. Further discussion in Rosamond McKitterick, *The Carolingians and the Written Word* (Cambridge, Eng., 1989), pp. 192–95.

[13] *Inst*. 1.22: "cuius aperta suavia sunt, obscura vero magnis utilitatibus farcita pinguescunt." The translation is O'Donnell's; see "The Authority of Augustine," p. 20.

[14] O'Donnell, "The Authority of Augustine," p. 20.

[15] Other scholars have commented on this phenomenon. Robert Markus, in his study of the early church historians, comes to a similar conclusion when he observes that the sequence of Christian writers, teachers and preachers, and the scriptural canon formed an essential part of "the church's self-identity." See R.A. Markus, "Church History and the Early Church Historians," in *From Augustine to Gregory the Great*, ed. R.A. Markus (London, 1983), 2:1–17, at p. 5. Markus returns to the theme in *The End of Ancient Christianity* (Cambridge, 1990), pp. 91–92.

was the first, in fact the only, Carolingian scholar to take up the traditional project of classifying and organizing Christian texts.[16] In about 885 he wrote a handbook that has come to us under the name *Notatio de illustribus viris*, or *Notation on Famous Men*.[17] (The title is not his; it appears in only one branch of the manuscript transmission.[18]) Notker's work represents an idiosyncratic and distinctively monastic contribution to the genre. He sent it in the form of two letters to his pupil Solomon, a newly-ordained deacon who would later become bishop of Constance and abbot of St. Gall. The *Notatio* sets out a plan for the study of Scriptures and other religious subjects. It refers to the familiar writers of late Antiquity – Jerome, Gennadius, Eugippius, Cassiodorus, and it introduces new ones – Bede (672/73–735), Alcuin (ca. 730–804), Rabanus Maurus (780–856).[19] It cites Greek as well as Latin patristic sources. It is an unusual text, an informed, articulate, and highly opinionated guide to Christian literature.

Notker was a prominent figure in his abbey, a gifted and versatile scholar.[20] His writings included a Life of Charles the Great (*Gesta Karoli*), a

[16] Walter Berschin, "Lateinische Literatur aus St. Gallen," in *Das Kloster St. Gallen im Mittelalter: Die kulturelle Blüte vom 8. bis zum 12. Jahrhundert*, ed. Peter Ochsenbein (Stuttgart, 1999), pp. 109–17, 244–48, at pp. 113–14: Notker's *Notatio de illustribus viris* represents "der einzige Versuch der karolingischen Epoche, die altehrwürdige, auf Hieronymus zurückgehende Tradition der christlichen Literaturgeschichtsschreibung *De viris illustribus* fortzusetzen." See also Berschin, *Biographie und Epochenstil im lateinischen Mittelalter*, 3 (Stuttgart, 1991), p. 413.

[17] Erwin Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'. Teil I: Kritische Edition," *MJ* 21 (1986), 34–69. There is an earlier edition by E. Dümmler, *Das Formelbuch des Bischofs Salomo III. von Konstanz* (1857; repr. Osnabrück, 1964), pp. 64–78.

[18] Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 49.

[19] E.R. Curtius, *European Literature and the Latin Middle Ages* (New York, 1953), pp. 463–64, sees Notker's selection of authors as essentially conservative: "Notker remains within the beaten path of the tradition; but, since Isidore, it has received the addition of an important link: Anglo-Saxon and Carolingian Humanism." Susan Rankin, "'Ego itaque Notker scripsi'," *Revue bénédictine* 101 (1991), 268–98, at pp. 296–97, objects to the notion that Notker had little contact with the work of his contemporaries. She argues that he composed the *Notatio* for a specific purpose, as a practical guide for his former pupil, and that the full range of Notker's intellectual interests is manifest in the "sharpness of his commentary on the state of the library books in the 880s."

[20] Wolfram von den Steinen, *Notker der Dichter und seine geistige Welt. Darstellungsband und Editionsband*, 2nd ed. (Bern, 1978). See also Anton von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 2 vols., Monasterium Sancti Galli 3 (St. Gallen, 2008), 1:174–86 ("Notker Balbulus [um 840–912] als Schreiber, Bibliothekar und Wissenschaftler in St. Gallen").

Plate 1. Portrait of Notker as a young man. The manuscript was copied and illuminated in St. Gall for Bishop Sigebert of Minden between 1024 and 1027.
Kraków, Biblioteka Jagiellońska, MS theol. lat. quart. 11, fol. 144r [formerly in Berlin, Preussische Staatsbibliothek].

Plate 2. Portrait of an ageing Notker. The miniature, now on a detached folio, was once part of St. Gall, Stiftsbibliothek, MS 376, a collection of sequences copied in St. Gall ca. 1075.
Staatsarchiv Zürich, Antiquarische Gesellschaft 19 XXXV.

collection of sequences (*Liber ymnorum*), a prosimetric Life of St. Gall (*Metrum de vita S. Galli*), and the fragment of a martyrology (*Martyrologium*). Two early portraits of Notker survive, both from manuscripts containing collections of his religious verse.[21] The first is in a book of sequences copied in the St. Gall scriptorium for Bishop Sigebert of Minden between 1024 and 1027 (Kraków, Biblioteka Jagiellońska, MS theol. lat. quart. 11, fol. 144r [formerly in Berlin, Preussische Staatsbibliothek]). (See Plate 1.) Notker is presented as a young man, a poet or scribe, preparing to begin his composition. He sits at a writing desk with a knife in one hand and a freshly sharpened goose quill in the other. Pots of red and black ink stand ready at his side. On the pages of the book in front of him are the opening words of the sequence he wrote for Pentecost: "SANCTI SPIRITUS ASSIT NOBIS GRATIA" ("May the grace of the Holy Spirit be upon us"). Another inscription appears in golden letters on the ornamental arch that surrounds him: "SANXERAT ISTE PUER HAEC ORBI CARMINA NOTKER" ("Notker the servant [of God] set out these songs as something sacred for the whole world").

The second author portrait shows an older man. (See Plate 2.) The miniature once belonged to St. Gall, Stiftsbibliothek, MS 376, a collection of sequences copied in St. Gall ca. 1075. It was detached from the manuscript and survives now as a loose folio (Staatsarchiv Zürich, Antiquarische Gesellschaft 19 XXXV). Notker appears as an author, a thinker, a slender black-robed figure resting his head on his hand. A cowl covers his head. In his right hand is a closed book. He sits at a writing desk sheltered within an *aedicula*, a small structure. (The identifying letters arranged around the frame: "NOTKERUS" were added later.) With its muted tones of brown and purple, its ageing and weary protagonist, it seems to be a mournful image, and so it strikes modern observers. Walter Berschin remarks: "Es zeigt Notker sinnend in einer Aedicula, das Buch in der Hand. Das Schreibpult ist abgeräumt. Es ist Abend, die Arbeit ist getan – für Notker und für das alte literarische St. Gallen."[22]

[21] It is a pleasure to thank Dr. Andrzej Obrębski of the Biblioteka Jagiellońska in Kraków and Dr. Barbara Stadler of the Staatsarchiv Zürich for their help in obtaining the photographs and for securing permission to publish them here. On the two portraits, see Johannes Duft, "Notker der Stammler in Sankt-Galler Manuskripten," in *Die Abtei St. Gallen*, vol. 2: *Beiträge zur Kenntnis ihrer Persönlichkeiten*, ed. J. Duft (Sigmaringen, 1991), pp. 127–35. See also von Euw, *Die St. Galler Buchkunst*, 1:518–20 and 1:263–65, 534–37.

[22] Walter Berschin, *Eremus und Insula: St. Gallen und die Reichenau im Mittelalter – Modell einer lateinischen Literaturlandschaft* (Wiesbaden, 1987), p. 133. For another melancholy view, see Peter Ochsenbein, *Sankt Galler Heilige: Handschriften und Drucke aus*

Notker's work is rooted in a very particular set of circumstances. The *Notatio* is a text written by one man at the personal request of another: Notker, a teacher, writing to Solomon, his former pupil, who seeks help in preparing for the new role he is about to assume as bishop of Constance.[23] It is also, I would argue, a document that is imaginable only in the context of the Benedictine monasticism of the late ninth century.

The *Notatio* first appears as part of a package, a collection of model letters that, since the middle of the nineteenth century, scholars have known as the *Formulary of Bishop Solomon III*.[24] Notker assembled the formulary between about 885 and 890, including in it a series of materials intended to be helpful to the new bishop – (1) the two didactic letters on Scripture, (2) *formulae*, or models for royal diplomas, monastic charters, and episcopal letters, (3) seven prose epistles, and (4) ten epistles in verse.[25] At some point, the text of the *Notatio* was detached from the rest of the collection and began to be transmitted separately – probably because, as its editor conjectures, it was one of the few pieces that retained its usefulness.[26]

Notker begins the first letter to Solomon with playful courtesy: "Because you are wise and have inherited the name of a wise man …" and so on. He goes on to tease him a bit, suggesting to Solomon that his request for help in reading Scriptures really should not be necessary at all: "Had you listened to me [when you were my pupil], you would have known all of our authors very well."[27] Notker readily conveys the impression that he is writing to

dem 8. bis 18. Jahrhundert. Führer durch die Ausstellung in der Stiftsbibliothek St. Gallen (24. November 1987 bis 31. Oktober 1988), (St. Gallen, 1988), p. 40: "Die Miniatur, um 1075 in St. Gallen entstanden, lässt bereits die beängstigende Zeit des beginnenden Investiturstreits anklingen."

[23] On Solomon III, see the comprehensive entry by Werner Vogler, "Salomo, 890–919," in Johannes Duft, Anton Gössi, and Werner Vogler, *Die Abtei St. Gallen: Abriss der Geschichte, Kurzbiographien der Äbte, Das stift-sanktgallische Offizialat* (St. Gall, 1986), pp. 110–12.

[24] As Dümmler entitled his edition: *Das Formelbuch des Bischofs Salomo III. von Konstanz*.

[25] On the contents of the formulary, see Walter Berschin, "Notker I. von St. Gallen (gest. 912) überlieferungsgeschichtlich gesehen," in *Mittellateinische Studien*, ed. W. Berschin (Heidelberg, Mattes Verlag, 2005), pp. 193–202, at pp. 197–98.

[26] See Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 43. The models for the royal diplomas, especially, quickly became obsolete.

[27] *Notatio*, lines 4–6, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 58: "Cum prudens sis et prudentis nomen heredites, miror te res ineptas appetere; quod tibi quia dissuadere nequeo, quod hortaris aggrediar prius improperando commonens, quia, si me audisses, omnes auctores nostros notissimos haberes."

someone of whom he is quite fond, and with whom he shares friendly memories. He recalls at length a discussion the two of them once had about Alcuin, and says teasingly, "I dare not recommend his letters to you, because when you were a boy you thought them written with too much affectation (*cum supercilio scriptae*)."[28] He shows concern for the difficulties Solomon may have in finding or paying for certain books, and for the limited time he will have for reading once he takes up the burdens of office. That is why he sometimes recommends collections of excerpts.[29] And when Solomon presses him for more, Notker makes a gesture of mock protest. The second letter begins, "I should compare you to the Lernaean marsh, or the head of the Hydra, or really to a burning funeral pyre …" and then, of course, he gives him the information he needs.[30]

The two letters that make up the *Notatio* are organized according to subjects: the parts of the Old Testament, the parts of the New Testament, ecclesiastical writers, Christian poets, the passions of the saints, ecclesiastical history, Greek writers, Latin writers. The discussion is normally cast in stylized form: "If you wish to know about this or that subject, then you should read this or that text." For instance, "If you wish to know what the Hebrews think about the historical explanation of Genesis, then examine the book of Jerome which is called the *Quaestiones hebraicae* [or *Hebrew Questions*] …"[31] Notker's comments on the authors and works he cites are specific and rich in detail. Yet he also wrote to Solomon, "If you wish to know all the writers of the church, you will consume yourself in fruitless labor, since from today until the end of the world, there will always be those who can write useful things."[32]

How does this work compare with works prepared in late Antiquity – Jerome's *De viris illustribus*, or Cassiodorus's *Institutiones*? Jerome and his

[28] *Notatio*, lines 159–65, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 64.

[29] So, for example, Notker cites the *Moralia* of Gregory the Great: *Notatio*, lines 75–80, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 61.

[30] *Notatio*, line 199, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 66.

[31] *Notatio*, lines 10–12, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 59.

[32] *Notatio*, lines 187–89, ed. Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," p. 65. For more on Notker's interest in the Church Fathers, see Bernice M. Kaczynski, "Reading and Writing Augustine in Medieval St. Gall," in *Insignis sophiae arcator: Medieval Latin Studies in Honour of Michael Herren on his 65th Birthday*, ed. Gernot R. Wieland, Carin Ruff, and Ross G. Arthur, Publications of *The Journal of Medieval Latin* 6 (Turnhout, 2006), pp. 107–23.

continuators were writing catalogues, sequential entries on authors and their works. Notker's *Notatio* is not that. Cassiodorus's *Institutiones* might seem to offer a more likely model, because the book on sacred letters has sections for separate parts of the Bible. But Cassiodorus also includes discussions of editorial practice: *Inst*. 26: "De notis affigendis" ("On adding critical marks"), or *Inst*. 30: "De antiquariis et commemoratione orthographiae" ("On scribes and the observance of correct spelling"),[33] and no such mundane thoughts are permitted to interrupt Notker's narrative. This points to another difference between the two men. Cassiodorus, as Jean Leclercq reminds us, was not a monk. This is easy to forget. As Leclercq observes "…one can easily see that the director of Vivarium, although he shares the life of the monks, organizes and even directs it, is not a monk and does not think as a monk. He never received the vocation, and lacks that experience … and his entire work shows this. To be convinced of this all one need do is to leaf through the *Institutiones* which he wrote for his monks."[34] What Notker's work has in common with his is not so much its structure or even its content as its impulse: to bring order to Christian texts.

The monastic scholars of the Carolingian Empire were famously concerned with managing their book collections, and many modern scholars have drawn attention to the proliferation of book lists and library catalogues from this period.[35] Notker himself served as librarian in St. Gall, and annotated its main catalogue.[36] But as a work of scholarship, his *Notatio de illustribus viris* stands alone. It is the only critical handbook of patristic writing that we have from the Carolingian period.[37] There would be no others until the late 1000s and early 1100s, when Sigebert of Gembloux (ca. 1030–1112) and Honorius of Autun (ca. 1080 – ca. 1137) would compile

[33] Ed. Mynors, pp. 67, 75. These are just two examples.

[34] *The Love of Learning and the Desire for God: A Study of Monastic Culture*, trans. by Catharine Misrahi (New York, 1961; repr. 1988), p. 19.

[35] See, for instance, McKitterick, *The Carolingians and the Written Word*, pp. 165–210.

[36] For Notker's hand in the library catalogue and manuscripts of St. Gall, see Rankin, "'Ego itaque Notker scripsi'," pp. 268–98. The ninth-century *Breviarium librorum* is found in St. Gall, Stiftsbibliothek, MS 728, pp. 5–21. It may be seen on-line in the *Codices Electronici Sangallenses* (*CESG*): http://www.cesg.unifr.ch.

[37] On its reception history in the Middle Ages, see Rauner, "Notkers des Stammlers 'Notatio de illustribus uiris'," pp. 35–39, who identifies eleven manuscripts, most from the tenth through the twelfth centuries. Rauner observes that four, or possibly five, of the manuscripts were copied in Cistercian houses. Berschin, "Notker I. von St. Gallen," p. 197, adds a fragment of two folios to the list.

new guides to Christian literature.[38] As a consequence, Notker the Stammerer's *Notatio* represents an exceptional moment in the making of patristic literary history. And in the long sequence of documents that records the textualization of Latin Christianity, it merits an honoured place.

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[38] Sigebert of Gembloux, like Jerome, concluded his series of literary biographies with an entry of his own: *Catalogus Sigeberti Gemblacensis monachi de viris illustribus*, ed. R. Witte, Lateinische Literatur und Sprache des Mittelalters 1 (Bern, 1974), p. 103. Honorius of Autun also surveyed both patristic and Frankish writers: *De luminaribus ecclesiae sive De scriptoribus ecclesiasticis libelli quattuor*, ed. Migne PL 172: 197–234.